DOCUMENT RESUME

ED 184 306 **FL 010 941**

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TITLE Outlines of Suggestopaedia Applied to Teaching of Foreign Languages.
PUB DATE 79
NOTE 33p.

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Classroom Communication; Elementary Secondary Education; Instructional Design; *Instructional Innovation; Language Processing; Language Research; *Learning Theories; Linguistic Theory; Neurolinguistics; Nonverbal Communication; Postsecondary Education; *Second Language Instruction; *Second Language Learning; *Sensory Experience; Sensory Integration; Speech Communication; *Teaching Methods
IDENTIFIERS *Suggestopedia

ABSTRACT

Suggestopedia is a form of educational dynamics based on the insights of suggestology. The process focuses on the whole person, and in so doing, it takes into account the conscious/unconscious duality of the student. In accordance with the principles of suggestology, the process of suggestopedia is conducted at three levels, the psychological, the didactic, and the artistic. While creating a state of psychological relaxation, it uses every possible suggestive interrelationship to overcome psychological resistance and to develop new mental behavior. The main principles of suggestopedic teaching are pseudo-passivity, synthesis, and suggestive inter-relation. The principal suggestive factors that can break down anti-suggestive barriers are prestige or authority, verbal and non-verbal levels in acts of communication, and the integration of the arts, especially music. In language courses based on this method, the initial aim is to enable students to express themselves to a degree which corresponds to their desires and capabilities, thus making them more comfortable. The suggestopedic manual helps to create the conditions for the learning process and for the suggestive atmosphere. It is a question of recreating in the classroom a situational context which the students can live and enjoy, and in which they can express themselves. (AMH)

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OUTLINES OF SUGGESTOPAEDIA APPLIED TO TEACHING OF FOREIGN LANGUAGES

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FL010941

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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

For some time now, people looking for new developments in education, and especially language teaching experts, have been intrigued by the words "suggestology" and "suggestopaedia". Newspaper articles and popular magazines feature headlines such as: "Suggestopaedia: learn a language in sixty-six hours"; "Assimilate a foreign language in one month: suggestopaedia does it"; "French without tears: a soft chair, a little Bach and VOILA!", "Italianish in einem Monat", "Un nouvel art d'apprendre".[1] Hardly a convention on education goes by without some reference to suggestopaedia; new magazines have appeared; and books are being written on the subject. Is there something really new then in the field of educational research?

About ten years ago, Bulgarian newspapers were printing such headlines as: "The unsuspected potential of human memory", and "Suggestopaedia, a new method of teaching foreign languages", and the Russian newspaper, Pravda, in 1969, asked "Can a foreign language be learned in one month?"[2]

A Bulgarian medical doctor, Georgi Lozanov, caused this flurry of excitement with the spectacular results he obtained at the newly-established Scientific Institute of Researching Suggestology, in Sofia, Bulgaria. More than ten years later, the Institute is still carrying on the research, which is gaining recognition as centres are being established throughout the world.

Suggestology: A New Environmental Science

Nowadays, the physical environment has become a major preoccupation. The fight against soil, air and water pollution has gained in importance. Almost

everybody is aware of it. But there is a subtler, a more discrete environment to which only a few specialists have given attention, that is, the unconscious, whose influences we are constantly subject to. This subtle environment assumes many forms. It is unavoidable too. Wherever we are, whatever we do, we receive a considerable amount of unconscious signals from our environment. These signals go unnoticed at a conscious level but are received through peripheral receptors, transmitted to the brain and may then influence a person's behaviour. The effect of colours, for example, has been recognized, studied and put to use: the soothing effect of blue and green has been used by hospitals, the stimulating effect of red-orange can promote creativity. The manner in which these unconscious influences are perceived and the effect they have on the individual are obviously very complex. However, research in this area has shown that in any psychological or relational (or communicative) activity there is always both a conscious and an unconscious dimension and that stimuli received have an effect, which can be decisive, on attendant or subsequent activities.

An experiment conducted in Bulgaria may serve to illustrate this point. Two groups of Bulgarian students were presented with a list of words from various poems. The words were read and one of the groups was then told that they had been taken from the poems of Peyu Yavorov, a well-known Bulgarian poet. The other group was given no information as to the source of the words. The students were then asked to write down the words they had seen. The results revealed a significant difference ($p < 0.01$) in favour of the group which knew the source (56.6 per cent as compared with 30.1 per cent). This difference is explained by the prestige of the poet in question.

Prestige or credibility of the source of information is one of the suggestive factors which Dr Lozanov noted as playing an important role at an unconscious level, for example in a doctor-patient or teacher-student relationship. This suggestive influence can be exerted in two ways: positively or negatively.[3] It should be noted, moreover, that such influences may be exerted by other factors: the environment in which we develop exerts considerable influence on us and transmits many suggestions which are often negative.

Suggestion

In the broadest sense, suggestion is nothing more than a universal phenomenon of unconscious inter-relations; in this sense it exists everywhere. Advertising makes constant use of it in all its forms, both imaginable and (sometimes) unimaginable. We are also familiar with the use in medicine of "placebos" which, despite their lack of therapeutic value, do have definite curative effects. The phenomenon of suggestion then, does not have anything extraordinary or mysterious about it when looked at in this way, but it's also necessary to add something else: suggestion, as a universal phenomenon, works in two opposite directions: a positive direction leading to the full development and flowering of the personality and its capacities and a negative direction leading instead to limitation of the personality, deterioration of capacity and even destruction of it. The phenomenon is well known, at least in its direct form; encouragement, which stimulates and disapproval, which crushes. With this we are dealing with the idea of direct suggestion, on the first level, verbalized and with linguistic structure.

There is also suggestion on another plane: the unconscious. Many impressions are received at a marginal level of perception, beyond the realm of conscious attention and into the realm of emotions, subjective reactions etc. Everything that goes on at this second level has a positive or negative suggestive action. We can say to some one "Don't worry; what you have to do is really easy" in an attempt to motivate him positively toward a task. But the attitude of the person saying this, the intonation he uses, the expression on his face, may all suggest the opposite; this negative suggestion, perceived more or less consciously, will have a negative repercussion. As well, the sentence itself may have a negative effect if experience has taught this person that, every time some one says something is easy, it is because the task is really difficult. There is therefore an unconscious association of "easy" and "difficult".

We are therefore reacting not only to the specific semantic content of a statement, but also to all the non-specific stimuli that go with it, before, during or after. These non-specific mental reactions are particularly numerous in the artistic field.

Music, rhythms, harmony of sound, form or colour, etc., act directly on our unconscious and provoke reactions, evoke feelings, create desires, much more directly than would a rational, logical and conscious process: "Music has charms to soothe a savage breast" said Congreve, and not without ground. The fine arts are therefore a favoured field for suggestions reaching our unconscious both rapidly and effectively. If suggestion is a normal phenomenon existing in all relationships between individuals, it is clear that there is a social suggestion phenomenon; and this phenomenon is so powerful that it, in fact, determines an actual suggestive social norm as far as the human being and his reactions are

concerned. Determines it so well, in fact, that a standard is established in some way and those deviating from this standard are considered somewhat abnormal.

Our society imposes a large number of limitations resulting (among other things) from routine, fear of novelty, incompetence, charlatanism, school atmosphere (insistence of effort, accent of difficulties, parcelling of subject matter, extension of programs, etc.). Finally, ignorance of our own real capacities (physiological and intellectual) is another limiting factor. The first task of suggestology and suggestopaedia will therefore be to remove peoples' prior conditioning, to find the way to escape the social norm and open the way to development of the personality. This is perhaps the greatest problem suggestology is confronted with, since the person must be "convinced" that his potential capacity is far above what he thinks it is.

Anti-suggestive barriers

By our own tendency to erect anti-suggestive barriers to protect ourselves we enhance the influence of the norm mentionned above. Everybody protects himself from his environment with anti-suggestive barriers which reject any suggestion considered dangerous, that is, capable of creating a feeling of insecurity or inconsistent with the principles of the individual concerned. Refusal to comply with a generally accepted norm creates a feeling of insecurity and therefore any suggestion to this effect will be quickly rejected, and the accepted norm will prevail.

The individual protects himself with psychological barriers, according to Dr Lozanov, just as the organism protects itself with physiological barriers:

- an anti-suggestive emotional barrier which rejects anything likely to produce a feeling of lack of confidence or insecurity: "This anti-suggestive barrier proceeds from the congenital negativism set up in every man."[4]
- an anti-suggestive barrier of man's rational faculty which through reasoning rejects suggestions it judges inacceptable: "This barrier is the conscious critical thinking."[5] But, very often this barrier is the camouflage of the emotional barrier.
- an ethical barrier, which rejects everything not in harmony with the ethical sense of the personality. This barrier, however, is not as important as the two others, because of the fact that suggestions are usually neutral with respect to the ethics of the personnality.

These anti-suggestive barriers are a filter between the environmental stimuli and the unconscious mental activity. They are inter-related and mutually reinforcing, and a positive suggestive effect can only be accomplished if these barriers are kept in mind. Attacking them head on accomplishes nothing. It is better to satisfy them and thus defuse them, so as to be able to get at and activate the reserves. The overcoming of barriers means compliances with them. Otherwise suggestion would be doomed to failure.

Reserves

Suggestology therefore studies precisely these questions in order to exert a positive effect on the unconscious through the suggestive channel and

thus to promote development of the personality. If it is true that we normally use only a very small percentage of our mental capacity (perhaps four to five per cent),[6] it is essential that we be able to utilize those untapped reserves. We must therefore find ways of escaping the social norm, of circumventing anti-suggestive psychological barriers in order to develop the full human potential of each individual. Suggestology may therefore be used in several areas of human activity: in medicine and particularly for the treatement of psychosomatic illnesses, which are very common indeed; in surgery, where Dr Lozanov has conducted a well-known suggestive anesthesia experiment (psychogenic anesthesia); in athletics, for the training of athletes; in personnel management, for making the best use of human resources; in communication, to transmit the message more clearly; and particularly in teaching, learning or training activities.

Suggestopaedia

The application of the principles of suggestology to education has given birth to a new science which Dr Lozanov has termed "suggestopaedia". The aim of suggestopaedia is extremely clear and simple: it is to develop a learning system, or ultimately a communication system, based on the principles of suggestology and the results of numerous experiments, which will bring about a desuggestion/suggestion dialectic. The purpose of this dialectic process is to free the individual of previously received negative suggestions that are restricting his development, to stimulate his reserves, to develop his creativity and personality and to make it easier for him to assimilate new ideas.

It is obvious, therefore, that suggestopeadia is not simply a teaching method but rather a philosophy and a form of educational dynamics, based on the psychology of the teacher as well as on his physiology. Although the theory of suggestopaedia is simple, its practical application is complex and must be based on an overall approach. The process focusses on the whole person, whose total potential is to be developed, and in so doing it takes into account the conscious/unconscious duality of the student; it uses every possible suggestive channel and the effects thereof are co-ordinated toward one single goal: a positive desuggestion/suggestion process. This aim is as basic as it is unapparent (everything, or almost everything, takes place at an unconscious level) and any superficial observer tempted to describe it as "just another method" would be guilty of misinterpretation on two counts. In accordance with the principles of suggestology, the process of suggestopaedia is conducted at three levels - the psychological, the didactic and the artistic - thereby respecting the conscious/unconscious unity of the student and creating a state of psychological relaxation so as to permit rapid assimilation in a congenial atmosphere, while using every possible suggestive interrelationship to overcome psychological resistance and develop new mental behaviour.

The specific suggestopaedic training system used will respect the general principles just briefly described, but must be adapted to the age of the students and the subject matter under study. The potential applications of suggestopaedia are unlimited: although it has been used in only a few areas to date, every discipline could benefit from it, as can people of all ages. The initial suggestopaedic teaching experiments in Sofia were conducted with adults.

However, many children have subsequently benefited from suggestopaedia (approximately thirty in 1972, three thousand in 1975-76, five thousand in 1976-77, six thousand in 1977-78) and several countries have shown interest in the system: the Soviet Union, which has a number of centres; Hungary; East Germany; Austria (in the last four years); Canada, France.

In normal life, psychological subconscious influences come to us unorganized and some of them are directed in different directions in such a way that this lack of co-ordination, this lack of organization, produces no significant effects. The suggestopaedic system on the otherhand is organized to co-ordinate the unconscious and conditional signals, to free people from life's negative suggestions and to activate the reserves of their mind. It is an endless process.

In suggestopaedia then, it is a matter of creating learning conditions that simultaneously remove the results of previous conditioning and suggestion (desuggestion), permitting the student's reserves to be reached, his memory to be increased and all this intellectual functions to be activated (suggestion). Suggestopaedia then is a pedagogical science concerning the entire individual, developing all his creativity. It is based on a total approach. It is a system that is as scientific as possible and integrates the basic principles of pedagogy with the principles of suggestology. Suggestion is the basic mechanism of suggestopaedia just as it may also be of psychotherapy. There will therefore be effects that are not purely pedagogical. "Suggestion may reveal not only the reserves of human persons in respect to memory, but also in many other directions."[7]

THE MAIN PRINCIPLES

The main principles of suggestopaedic teaching are the following: the principle of pseudo-passivity, the principle of synthesis, and the principle of suggestive inter-relation.

Pseudo-passitivity is created by a pleasant and calm atmosphere which minimizes stress, nervousness, worry or fatigue. It is a state of mental relaxation based on confidence in the success of the method. This state of mental relaxation is not induced by a technique of relaxation but by the judicious usage of the non-specific mental reactivity. It lasts not only for a specific phase of a course, but also for all phases of the learning process.

Principles of synthesis in suggestopaedic teaching, involves two combined approaches, direct imitation based on memorization and the indirect reasoning approach based on an activity requiring intellectual process. Both of them are based on a suggestive set-up which activates the reserves not only of memorization but of intellectual activities in general.

The principle of suggestive inter-relation refers to the teacher and his suggestive relationship with his students. This principle is related to the principle of pseudo-passivity. It implies a specific theoretical and practical training of the teacher who has to utilize the means of the non-specific mental reactivity.

The suggestive factors:

The main suggestive factors that can break down anti-suggestive barriers through non-specific mental reactions and go beyond the capacities of the average

human intellect are as Dr Lozanov mentions: prestige or confidence, double plane, arts.

Prestige or authority:

Prestige refers to the authority of the source of suggestion, which gives great influence to the method or to its users and opens the way to the reserves of the human personality. The more prestige the source of the information has, the better the recipient will accept and retain the information. The information value of the words depends on its source. Prestige and credibility surmount the anti-suggestive barriers and impose the information in some way on the memory. Dr Lozanov mentions numerous experiments carried out with various groups of students. For example, on August 15th 1967, 165 new French words were suggestively memorized without any suggestive elements other than a considerable increase of prestige added to these words. The average percentage of memorization for the whole group was 96.5%.

This is only one example "There are a number of psychological experiments which demonstrate the great significance of authority in increasing the suggestive impact of speech. This can be seen in both clinical practice and in social life. In the course of our experiments... we obtained a considerable intensification of the memory functions under the influence of authority"[8].

This prestige and credibility must not be restricted to the actual teaching. They must be present in the physical surroundings, the material and administrative organization of the centre, the method, the documents used in teaching, and above all in the teacher. Everything must have the same orientation so as to engender in the student a total confidence contributing to his development.

Confidence or infantilization:

Prestige, credibility, and competence create a growing state of confidence in the student. This confidence brings about a state of peace, calm, and tranquility which aids in breaking down the anti-suggestive barriers and increases receptiveness. The more confidence one has, the more enjoyment there is in learning. Results increase also, thus increasing the prestige of the method and at the same time confidence in the method, in the teacher, etc. Well organized and developed, the confidence state is a favourable basis for the development of the desuggestive-suggestive process.

Double planeness:

There is more than one plane in any act of communication. On the first level we have the linguistic code and its immediate significance and on the second, the whole environment of the spoken word, conscious or unconscious: non-verbal signs, gestures, intonations, motion. "These unconscious signals are frequently or great information value to the persons receiving them"[9].

Everything on this second level plays an important role in teaching. It contributes to the creation or reinforcement of the student's confidence and the credibility of the professor. It facilitates the breaking down of barriers and the teaching of the reserves. The teacher, in the case of learning, like the doctor or the psychotherapist in other fields, must be perfectly aware of the double level and act with this in mind. Alterations in expression, general behaviour and background, thought not to be consciously perceptible, may play

a great role in the obtainment of suggestive results. "Quite often these unconscious signals possess great information value for the receiver... They can, to a certain extent be controlled and organized in compliance with the requirements of a suggestive situation"[10].

Intonation, rythm, creation of an agreable suggestive atmosphere are some of the elements of the second planeness. Intonation gives more results if it appears as a signal for authority and motivation. For this reason not all intonations may be used as a suggestive factor. "Words exercise a suggestive effect only when they are pronounced with a solemn, moving or commanding tone. i.e. when words create an affect not only by their dictionary meaning but also with their loudness, rythm, and timbre and with their affective nuance" [11].

The interval between the elements of a programme has an affect of memorization. Consequently, it is important to take this factor into consideration. Rythm is also a form of art and as such has deeply suggestive effects.

The creation of an agreeable suggestive atmosphere is also an important element to take into consideration; physically agreeable because the study room is more like a living room than a class room, which takes away some of the academic flavour and encourages an ambiance of contact, inter-relationship and exchange instead of a "college" feeling; psychologically agreeable too, in what goes on there, the behaviour of the teacher, the attention given to every student by the teacher. This contributes to create a growing state of confidence in the student.

Arts

The integration of the arts into the teaching process must be understood in the broad sense of the terms. The arts have the greatest suggestive influence,

and for Dr Lozanov ART is one of the very bases of his method. The arts create, indeed, a specific environment of an emotional nature which stimulates individual capacities and increases receptiveness. "The fine arts are the highest form of suggestion". but, says Dr Lozanov, "we are trying to apply the same process to more ordinary arts". This means that the teacher and the students participate in the creation of an artistic activity. There is not simply artistic passivity (or rather pseudo-passivity) in the use of artistic elements (such as music for example); there is also an active artistic creation that is an expression of the individuals and the group.

Suggestopaedia in Language teaching

The practical application of the principles briefly mentioned above can be seen in the suggestopaedic language teaching model. In view of the conscious/unconscious duality of the student, the course is organized to operate on these two levels constantly. The communicative situation, which is a learning situation, favours a fundamental suggestive relationship between teacher and student, or between learning method and student. This situation must be built on two complementary factors: the credibility and prestige of the teaching method and of the embodiment of that method, the teacher; and the confidence of the student. These two factors are essential for creating a psychologically relaxed atmosphere in which new information can be easily assimilated. Furthermore, the significance of teaching a heavy program in a short period of time is that it suggests to the student, on the unconscious level, that he is capable of learning the subject matter with ease. By carefully introducing artistic forms (music, songs, play-acting, mimes) the teacher will help the student to relax emotionally and absorb more easily the linguistic content presented.

A sizeable program

The linguistic content of a lesson is extensive requiring the mobilization of reserves of the student and giving him positive suggestions. The linguistic content is sizeable because the student has sufficient potential reserves to assimilate it. The first lesson has close to 200 new words in it. In the first ten lessons, given over a total of 66 hours, approximately 2000 lexical units are presented. This is very important in the dialectic of desuggestion-suggestion because in such a programme it is possible to do away with the student's habitual standard, or dessugest him, by suggesting new possibilities.

Integration of the arts into the teaching process

Judicious use is made of art lectures, theatrical presentation requiring physical expression, music, and particularly intonations. For example, the new dialogue of a lesson is presented orally with various intonations: a normal tone of voice, a whisper, and a triumphant voice.

The new dialogue is read while classical music is played in the background. At this stage of the lesson, during the concert, the students are in a state of pseudo-passivity; they do not try to memorize the material presented, but they leave themselves to emotionally perceive the musical programme.

The communication situation:

If language is, above all, a tool of communication and holds an essential place in human relations, it is quite evident that anyone learning a language wished to learn how to communicate, orally or in writing, in this language. With the suggestopaedic method of language learning, the student enters directly into the field of communication. From the very beginning of the course, the student is placed in a real communicative situation within which he develops and reacts.

In language learning the beginning of a course is an especially delicate and highly important moment. It can play a large role in the future linguistic performance of the student: his ability to receive the message and the consequences this entails, encouragement to begin speaking, the facilitation of his understanding of what is said and so on.

Any person, any adult who has to learn a language with which he is completely unfamiliar is in a rather peculiar psychological state; a state of fear, of apprehension in the face of the unknown - the difficulties of the new language or uncertainty as to his own capacity for learning a language. This psychological state, which is more or less conscious, may manifest itself in any way from a certain internal tension to extreme distress which undoubtedly causes a psychological block that affects the student's ability to learn. The teacher's behaviour toward the student may also help to reinforce this depressive or negative state: having the student repeat the same thing several times, making negative comments, expressing dissatisfaction through gestures and facial expressions and so on. Only when the student is able to speak

and communicate, will he be free of his fears and will he learn much more easily. To use à distinction made by Curran, it is necessary to progress from a "defensive" learning (or pre-learning) state to a "receptive" state. To use Lozanov's terminology, it is necessary to surmount the anti-suggestive barriers which prevent the student from receiving the message.

For the person learning a new language, the fact that he is very soon able to speak this language completely changes the negative view he may have of himself and of the language to be learned, an unconscious view resulting not only from negative influences in the environment (family, social, national and others) but also from previous learning experiences which may not always have inspired confidence or pleasure.

From the very first moments of the course the student finds himself in an almost genuine communication situation, within which he will be able to evolve and react because he is directly concerned. The twelve students who make up the group are involved in the first dialogue, the theme of which is "Getting acquainted". This theme corresponds to a real situation: one where twelve people who are going to be together for a certain period, who have come together for the same purpose and who from the outset need to find their place in the whole, who, in other words, need to affirm their identity with respect to the identity of the others. The teacher responds to this need at once by using the content of the dialogue itself, the focal point of which is the introduction of the students, which at the same time provides each of them with a new identity, one which is imaginary but valid for the course. This identity is very complete; it includes a name, address, profession and other details. The teacher goes around the circle introducing each student to his neighbours, and giving each one the relevant information. The process is quite natural: it is that of a normal introduction of a stranger to an acquaintance, of one adult to another.

It will be seen at once that the starting point of a dialogue of this kind is not primarily linguistic. The elements presented do not follow a strict progression, carefully programmed in order of increasing difficulty or in any other way. It might be said that the situation is paramount, but it is a situation studied largely in relation to its implications on the second level, that is, in relation to the unconscious repercussions on the student of the actual linguistic content.

What the student perceives more or less consciously is that he can learn a new language and that he can use it. His fears are reduced and it is the learning process that concerns him, affects him, interests him, entertains him and motivates him to speak. And that is the key point: the student is led to make effective use of the language he has learned in a normal communication strategy.

The student's need to communicate is satisfied immediately to a degree wihich corresponds to his capabilities and to the time he devotes to learning. The unconscious expectation of any language student is clearly to be able to use this language quickly, for the many reasons mentioned above. The sooner this aim is achieved and the more self-confident the student becomes, the more comfortable he feels in the learning situation in which he finds himself (teacher, method, colleagues and so on), the better are the results.

> "Teaching is an art based on a science. The best teachers are those who fully comprehend the great mass of personal and social factors operating within the classroom, then, by sensitive observations and exacting methods, construct learning experiences which will be congruent with the moving in the same direction as their pupil's expectation". [12]

Some other suggestive factors

Of course, what happens at the beginning of a course may be considered a microsystem within which the student evolves and reacts according to his personal parameters. A course constitutes a more extensive system within which this evolution of the student continues. The structures of the course must therefore be conceived in the same way throughout:

"The suggestopaedic manual, far from being simply a didactic tool dealing with certain lexico-grammatical material, constitutes one factor in a considerable suggestive complex, a means of achieving a suggestive atmosphere in the teaching process. The results of the course depend to a certain extent on its content, character, structure and presentation." [13]

This is not new itself but what makes a suggestopaedic manual singularly different from an ordinary manual is indisputably the attention given to the suggestive aspect. "The manual creates the conditions necessary for an interesting and emotionally rich pedagogical process to take place, and also for a suggestive atmosphere to be established in the classes." [14] "The situations presented are typical, real, contain a message and are close to the experience of the students, which makes their learning activity much easier." [14] The example given above of the start of the course is a good illustration of this claim by the Bulgarian professor. Of course, the whole of the course must conform of this model. It is important to note that in this light, the situational context of the course has a particular meaning: It is not so much a question of presenting the linguistic elements in a situation as is done in the standard methods, but rather of recreating in the classroom a situtuational context which the student can live and in which he can express himself.

> "When an adult takes up the study of a foreign language, he comes to the task with a full set of concepts. He is a full-fledged member of human society. What he seeks is the skill needed to manipulate an unfamiliar pattern of phonemes to express the concepts he already possesses."[15]

At this point we might come back to the expression suggested by T. Slama-Cazacu, "contextual dynamics". "The phenomenon of communication as it develops, the alternating exchange of replies, the gradual construction of the sentence, changes wich occur because of changes in the situation or the state of the partners"[16] serve as a basis for learning. This heightens the student's interest in learning the language, that is, in using it in a context which is very close to real life. As in real life, however, this still leaves room for make-believe and fantasy. This makes it much easier for the student to overcome his difficulties and begin to speak. The student speaks and by speaking learns. As it develops, the course is a constant invitation, an encouragement to speak, without constraints, without tension, without undue effort.

It goes without saying that although the theme of the lessons presented to the students is of paramount importance in the suggestopaedic learning process, it constitutes only one suggestive factor among many. However, this factor parallels the others; in a structured teaching system the principles of suggestopaedia are applied simultaneously and not consecutively. This factor must therefore be considered one of the elements of a global suggestopaedic approach.

The system of correcting students used by the teacher will, for example, play a major role and also make it easier for the student to begin speaking.

> "Again on the subject of corrections, when we are conscious of the depth dimension we immediately become aware of the nonverbal aspects of teaching behaviour. Two teachers, both doing immediate correction may have opposite effects on the student's morale just because of a difference in their tones of voice. One can reject a wrong response and in so doing either reject or accept the person who made the response." [17]

What is at issue here is the effect of these procedures, methods and techniques of correction on the second level. It is extremely important that we take into account the messages which, on an unconscious level, accompany the act of correcting someone. If the student is constantly and directly corrected as soon as he speaks, he will conclude that this language is difficult to learn or that he is not able to learn it. This will merely serve to make the learning process more difficult and will not encourage him to speak at all. Hence the need to establish in suggestopaedic learning a correction process which will take into account the second level effects, which will, moreover, vary according to the individual.

If students are from the outset constantly asked to correct their pronunciation, to rectify their errors, if they have to repeat the same sentences several times, they will find themselves discredited in the eyes of others. [18] More or less consciously they will refrain from speaking as their frustration grows. This will affect their learning experience by reinforcing their impression that a language can be learned only slowly and with difficulty, that is is possible to communicate in another language only at the end of a long and painful process.

What suggestopaedic learning attempts to bring about is precisely the opposite: to show students that they can communicate in a new language immediately,

without spending a lot of time or doing a lot of tiresome exercises, and that what lies ahead is within their capabilities.

Music and Suggestopaedia

A special part of suggestopaedic language courses for adults is devoted to music. As already indicated the teacher reads the work to be covered in the lesson, music is played in the background. The teacher adjusts his voice to the volume of the music and also tries to follow the rhythm of the piece being played. Meanwhile, the students sit comfortably in their armchairs and listen. They are asked to pay attention to the music. The student is thus induced into a specific state which LOZANOV describes as "concert pseudopassiveness": "Through the music, the normal physical tension of the person listening gradually decreases"[19] and his receptiveness is increased. "The person listening is in a passive state and makes no intellectual effort to memorize or understand; he just lets himself perceive the music emotionally" [20]

Music plays a large part in creating a pleasant suggestive atmosphere, thereby making it possible to overcome anti-suggestive psychological barriers or reduce their impact. "A suitable choice of music can "open" the human mind psychologically". [21]

Music helps to create a state of receptiveness induced by an apparent state of passiveness, which is in fact only pseudopassiveness associated with a state of psychological relaxation and concentration of superior cerebral activity. This use of music is probably one of the most useful and beneficial contributions of suggestopaedia: "Through a well-chosen piece of music the moral and physical tension of the person listening gradually drops and a process of psychological self-regulation is begun" [22]

By retaining one's attention and playing a key role, music creates an emotional climate which has a suggestive effect on the hearer; it allays anti-suggestive reactions (tension, anxiety, agressiveness), neutralizes the specific action of anti-suggestive barriers, particularly the emotional barrier. At the same time, on the second level, the message (the content of the lesson) is read by the teacher; it directly penetrates the subconscious, where it is assimilated and stored. No intellectual effort is required to retain or understand: the student "calmly and intuitively gives himself up to the musical program presented"[23] while these complex processes are taking place in the higher nervous system. "Through this pseudopassiveness and the suggestive approach which may be geared to overmemorization, for example, anti-suggestive barriers are overcome more easily and the individual's psychic possibilities, which are being held in reserve, are released."[24] "The role of music in suggestopaedia is to create in the individual a state of psychophysical perceptive harmony so as to make him, in so far as possible, responsive to the action of the suggestopaedic process..."[25] We therefore decrease tension through the music (psychological relaxation) and at the same time activate the mental processes (concentration). The positive effect of music has frequently been shown through research and experiments. "We noted (and this was confirmed by the results of opinion polls) that the use of music in a suggestopaedic course has the effect of generally improving the students' results and significantly increasing their ability to memorize"[26].

"Daily experience offers convincing evidence of the importance of the factors indicated (authority and pseudopassiveness) which, through a non-specific psychic reaction, increase the effectiveness of the learning process"[27].

"During the course we had a chance of truly assessing the effect of the music sessions. For instance, a student, who for some reason or other he missed one music session, failed to master the material given in it in such a way as he would have mastered it had he attended the session. The gap caused by the loss of this material was felt by him throughout the course"[28]. "The results of our experiments have shown that experimental subjects relax when listening to suitable music and take in and assimilate far more information than under normal circumstances. Mozart, Beethoven, Vivaldi, Corelli, Rachmaninov and Tchaikovsky have proved to be most suitable", as Dr Lozanov explained to a journalist in Sofia[29].

Hypotheses

If more was known about the neurophysiology of states of consciousness, these phenomena could certainly be explained. We know that "in the nervous system, stimulation is always accompanied by inhibition"[30]. However, the brain works best - particularly in learning situations - when stimulation processes and inhibition processes are harmonized: there is no opposition between states of vigilance and states of non-vigilance. Learning does not take place solely in a state of vigilance or in one of increased vigilance. Learning may occur in a state of "cerebral readiness": "This readiness disappears when there is a blockage, be it blockage caused by overstimulation or by inhibition"[31]. If an individual is overexcited he can neither concentrate nor sleep. "Although a person may want to pay attention, he cannot if he is tense; the same methods to achieve relaxation

and combat nervousness are used to enable an individual both to concentrate and to sleep"[32]. We must therefore avoid two extremes: blockage through nervousness or overstimulation and blockages causes by inhibition. In his studies on conditioning, Pavlov found that overvigilance lead to excessive inhibitions and that dogs fell asleep when they were overvigilant. "We can appreciate, therefore, that an optimum state of crebral inhibition is necessary for successful teaching, particularly in today's world with its prevalence of nervous fatigue. As we unfortunately tend to become tense and overvigilant, thereby becoming blocked, we must use relaxation methods to return to the optimum state"[33]. This is precisely the contribution of music in a suggestopaedic course; what Lozanov wants - "a set up similar to that of attending a concert" - can also be described as: "The vigilant aspect of a calm and relaxed presence free from worry or anxiety, this state of alertness enjoyed by the individual who is more alert and more receptive since he is not nervous"[34] Balevski expresses the same idea very clearly: "The higher forms of attention are not related to the generalized excitment of the cortex but to the inhibiting processes of needless reactions and, as N Livanov has shown, to an increase in the number of cerbral areas acting in harmony"[35]. Balevski's research (1975, 1976, 1977) has shown that in normal memorizing conditions people who speed up their cerebral biolectrical activity from fifteen to twenty per cent record the highest percentage of works memorized. A further increase in tension has the effect of decreasing the percentage of words memorized: "For more efficient memorization, optimal tension and not maximum tension of the brain cells must be obtained." In the case of memorization in suggestopaedic conditions (intonative reading with music in the background), optimal memorization is provided through an increase from five to ten per cent in cerebral biolectric activity.

Here, nervous energy is saved; the predominant factor is "the process of inhibition and not the process of intense stimulation." We are witnessing that state "of psychic relaxation which creates optimal conditions for sustaining selective attention. This is the explanation of the psychohygienic effect, which is based on the suggestopaedic system of study." This would explain the role of music in suggestopaedia. "A sound pedagogical method requires an optimum of inhibition which removes oppressiveness without affecting awareness."[36]

However, we must also relate the role of music to the specific activities of the hemispheres of the brain: when a new lesson is read by the teacher, classical music is played in the background. The students are asked to pay attention to the music. This should activate the right hemisphere[37], and, conversely, relax the left hemisphere, thereby facilitating reception of the linguistic message in accordance with the mechanism mentioned above. The simultaneous presentation of two elements which, theoretically, are the speciality of their respective hemispheres, enables the brain to call upon all its resources to assimilate new data.

It could be extremely important for Japanese people to pay attention to this effect of the music if they take into consideration Dr. Tadanobu Tsunoda's research.[38] This stimulating research shows that the left hemisphere of the Japanese receives a wide range of sounds (linguistic and non-linguistic sound): consonant and voice sounds, utterance of human emotions, animal cries, sound of wind, waves, etc. The range of sounds received by Westerners in their left hemisphere is conspicuously narrower. On the other side, the right Japanese hemisphere receives only man made sounds: machine sounds, noise and Western musical instruments.

Consequently the proportion of work done by the right and left sides of the brain differs according to whether one is Japanese or not: it is thought that in the Japanese, the left hemisphere carries out a larger proportion of the work. More than that, since emotional functions in the Japanese are controlled mainly by the left hemisphere, which is also in charge of linguistic reception and logic, Japanese may be more likely to let emotional stimuli perturbe their thinking mechanism.

This could be an explanation of the fact that learning a foreign language creates serious problems for Japanese students. But, in that case, if the Tsunoda's hypothesis is correct, the suggestopaedic approach is probably the most appropriate way of learning foreign languages for Japanese people. We might therefore consider that the musical presentation method used in suggestopaedia promotes the specific activity of each hemisphere; it also facilitates global activity, which is probably associative. As "memory is a set of heterogeneous mechanisms"[39], participation by the two hemispheres would make it possible to achieve more associations.

Conclusion

As can be seen from these few pages, the systematic introduction of Suggestopaedia into pedagogy is undoubtedly an innovation with numerous beneficial results. More research remains to be done and more hypotheses to be checked. The results of suggestopaedic learning process transcend the mere acquisition of new knowledge. The suggestopaedic approach focusses on the whole person and thus contributes to his complete development. Not only can psychological or psychosomatic problems be resolved (headaches, stomach cramps, anxiety, aggression and other complaints have been found to disappear); but the student's personality is seen to develop (he becomes more self-assured, more creative and expresses himself more easily). Moreover, we are obviously only at the initial stage of a promising program. With greater knowledge of suggestological theories, more experiments and better dissemination of information, the beneficial effects and humanistic influence of a suggestopaedic education will increase.

NOTES

1. *Le Droit*, 15 juillet, 1976; *Psychologie*, juin 1976; *Maclean's*, October 1975; *Das Kurrier*, April 1977;
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3. See, for example. R.A. Rosenthal and L. Jacobson, *Pygmalion in the classroom*, New York, 1968.
4. G. Lozanov, *Sugestologiya*, Sofia, 1971, p. 191.
5. *id.* p. 191.
6. *id.* p. 4.
7. *id.* p. 18.
8. *id.* p. 202.
9. *id.* p. 231.
10. *id.*
11. I. Sumbaev, *K metodike vnoucheniya I bodrstrenom sostoianii*, Moscow, 1958.
12. J. Frymier, *The Nature of Educational Method*, Columbus, 1965, p.215.
13. A. Novakov, Nekotorjie Xarakternjie ossobennosti sugestopedicheskogo utchebnika po innostrannomu iazjiku in *Problemi na sugestologiyata*, Sofia, 1973, p. 92.
14. *id.*, p. 292-93
15. M. A. Prado, Teaching Foreign Language to Adults, *Improving College and University Teaching*, Winter 1971, p. 41.
16. T. Slama-Cazacu, La méthode psycho-linguistique et quelques-unes de ses applications, *Revue Roumaine de Linguistique*, X, 1965, p. 313.

17. E. Stevick, Before Linguistics and Beneath Method in *Language and International Studies*, Georgetown University Round Table on Languages and Linguistics, 1973, p.99.

18. "Too much insistance on correct pronunciation may be embarrassing to some students, who may feel awkward when having to repeat the same word or sound over and over again in front of the class", J. Harvard and O. Negro, *Teaching Adults to Speak a Foreign Language*, London, 1969, p. 12.

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20. G. Lozanov, *op. cit.*, p. 247.

21. D. Lehman, O roli musikii v suggestologiya in *Problemi na sugestologiyata*, Sofia, 1973, p. 265.

22. *id.*

23. G.Lozanov Osnovi na sugestologiyata in *Problemi na sugestologiyata*, p. 31.

24. *id.* p. 32.

25. D. Lehman, *art. cit.*, p. 265.

26. *id.*p. 266.

27. S. Puntchev, Vliyanié avtoriteta i "contzertnoy psevdopassivnosti" na obem neposredovennogo zapominaniya u utchachtikhsya srednikh chkoï in *Problemi na sugestologiyata* Sofia, 1973, p. 543.

28. M. Rabcsak, Results of the first suggestopaedic instruction in a foreign language course in Hungary, *Suggestology and Suggestopaedia*, 1975, 1, no. 3, p. 36.

29. Suggestology without myth, *Sofia News*, 1974, March, p. 1.

30. V.L. Deglin, Our split brain, *The UNESCO Courrier*, 1976, 29, January, p. 15.

31. P. Chauchard, Inhibition cérébrale et vigilance in *Compte-rendu du premier congrès modial d'hypnopédie et de suggesto-hypnopédie*, Paris, 1976, p. 11.

32. *id.* p. 10

33. *id.* p. 12

34. *id.*

35. P. Balevski, A szuggestopédiai tanulmanyi rendzer fiziológiai és pszichológiai alapjai in *A szuggestopédiai modszerrel förténö nyelvtanulas néhany kérdése*, Budapest, 1976, p. 17.

36. P. Chauchard, *op. cit.*, p. 13.

37. See J. E. Bogen, Some educational aspects of hemispheric specialization, *U.C.L.A. Educator*, 1975, 17, no. 2 (Spring), 24-32.

38. T. Tsunoda, *Nihonjin no nō*, Tokyo, 1978

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